

## India ad volumes at record levels

New Barc report logs 1,824m seconds in 2021

Indian audience measurement agency Barc is calling 2021 a "voluminous year" after logging record TV ad volumes for the year. Barc's new "Think Report", tracked double-digit growth in 2021 over the previous two years.

The full story is on page 2



## Stephen Wong takes over Hong Kong i-Cable

Board lauds former Asia Miles CEO as a "design-thinking evangelist"

Former Asia Miles CEO, Stephen S.Y. Wong, has taken over Hong Kong's i-Cable as CEO, effective immediately. Wong joined i-Cable as senior advisor in September 2021, with the expectation that he would assume the CEO's role. The board described Wong as "a design thinking evangelist whose reputation for strategic thinking, constant innovation and transformation for business growth will play an integral role in helping shape the future direction of the company".



## Cameras roll on Project Runway Thailand

Fashion reality show debuts on JKN18 free-TV in May



From left: Kwankao Svetavimala (Pang), Tawn Chatchavalong (Tawn\_C), Anne Jakkaphong Jakrajutatip and Ek Thongprasert in JKN's Project Runway Thailand

Production on the first *Project Runway Thailand* starts on Monday, 7 March, giving listed media concern, JKN Global Media, its first high-profile original series for its free-TV digital terrestrial channel, JKN18.

This is the first time the Fremantle-owned fashion format is being adapted for Thailand, and the fifth version in Asia.

*Project Runway Thailand* will air exclusively on JKN18, a digital terrestrial free-TV (DTT) channel wholly owned and operated by JKN Best Life Co, which is producing the show.

The show, announced in August 2021, premieres in May.

The Thai edition of the format will feature award-winning fashion designer and professor, Tawn Chatchavalong "Tawn\_C" in the Tim Gunn role as mentor, alongside JKN Global Media chief executive, Anne Jakkaphong Jakrajutatip, making her debut as *Project*

*Runway's* first transgender host.

The two permanent judges on the show are designers Ek Thongprasert and Kwankao Svetavimala "Pang", known for her eclectic style.

15 contestants will participate in season one, which opens against the backdrop of the iconic Wat Arun.

Camera's roll exactly a year after JKN started broadcasting in a block-time rental arrangement on Thai digital terrestrial channel, New18.

A month later, JKN Global Media acquired full control of the station from DN Broadcast Company Ltd for a total of THB 1,060 million/US\$34 million. The network was rebranded as JKN18.

*Project Runway Thailand* follows adaptations in the Philippines, Malaysia, South Korea and Vietnam.

Fremantle will handle global distribution for the *Project Runway Thailand* finished tape.

## iQiyi raises US\$285m

Nasdaq-listed Chinese streamer, iQiyi, has raised another US\$285 million from Baidu and a consortium of financial investors. No closing date has been confirmed. The announcement was made less than a week after the company reported a net loss of RMB6.2 billion/US\$968 million in 2021, following 2020's RMB7 billion/US\$1,108 billion loss.

## No date on Disney+'s ad-supported Asia platform

Disney+ has not confirmed the Asia roll-out of its ad-supported subscription streaming platform, which will launch in the U.S. this year followed by international expansion in 2023. The company said the ad-supported offering was "a building block in its path to achieving between 230 million and 260 million subs by 2024".

## India ad volumes at record levels

### New Barc report logs 1,824 million ad seconds in 2021

Indian audience measurement agency Barc is calling 2021 a "voluminous year" after recording record TV advertising volumes for the year.

Barc's new "Think Report", says TV ad volumes were up by double digits in 2021 over the previous two years.

The agency tracked a record 1,824 million seconds of advertising in 2021.

This was 22% up on 2020 and 18% over 2019, the report says.

Advertising on standard-definition channels was up 22% in 2021 – double that of high-definition channels, which recorded an 11% rise over 2020.

Barc called 2020 a "subdued year for television advertising" despite the record stay-at-home rise in viewership.

"2021 bounced back with a substantial double-digit spike, delivering an all-time

high," Barc said.

India's top 10 advertisers accounted for 780 million seconds of ad volume. The next 40 accounted for 340 million seconds.

Hindi channels continued to dominate, and FMCG brands continued to lead in share across categories.

New advertisers and brands also played an important role in 2021's ad volume growth, the report added.

Aaditya Pathak, Barc India's head, client partnership & revenue function, said more than 9,000 advertisers, "with a significant number of new entrants", turned to TV in 2021.

TV attracted a total of 9,239 advertisers in 2021. 14,616 brands advertised on the medium in 2021. The FMCG category continued to lead in 2021, with a share of 1,117 million seconds.





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## Da Vinci dials up environmental awareness

### Content strategy to build 21st-Century skills in children

Da Vinci turns the dial up on environmental awareness this year, welcoming YouTube sensations, the Grimwades, onto the Da Vinci channel and the Da Vinci Kids app this Spring with an exclusive new TV show, *Go Green with the Grimwades*. The show follows the Grimwade family in their daily adventures as they commit to going green using five key sustainability principles.

"Raising environmental consciousness is a focus for our content this year," says Da Vinci's content director, Luca Fiore.

"With the impact of climate change becoming increasingly evident around the world, it's no longer about building awareness with kids and families, it's about empowering them to understand that they can think and act to make a difference," he adds.

The new cartoon series *Briko*, about a boy and his rabbit that show us how to re-

use household materials, also speaks to Da Vinci's environmental focus, along with *Pet Rescuers* and *Animal Embassy*, which stress the importance of caring for animals.

The environmental initiative, along with core learning areas such as social-emotional learning, critical thinking and creativity, is part of the over-arching strategy to build 21st-Century skills in children.

2022 content highlights aligned with this mission also include *Hoaggie the GlobeHopper*, which emphasises friendship, community, honesty and kindness; and *Zoe and Milo*, which highlights the importance of appreciating differences.

STEM remains a key area of Da Vinci's content offering. Exclusive original, *Marvelous Makes Lab*, returns for season two this year, along with *Operation Ouch's* beloved twin doctors.



*Go Green with the Grimwades* (above); Luca Fiore (left)



Da Vinci has also upsized its Da Vinci Kids app in 2022, adding quizzes to the slate of video content and games from February. They are designed to reinforce focus content themes and enrich the user experience through interaction.

"With a holistic approach, our goal is to form rich learning experiences that encourage kids to explore and care about what is around them," concludes Fiore.

## CCTV/iQiyi's *A Lifelong Journey* tops 2022 slate

Chinese streamer iQiyi says sprawling family drama, *A Lifelong Journey*, has topped its viewer engagement charts for 2022, becoming the third of its shows after *The Story of Yanxi Palace* and *My Heroic Husband*, to hit 10,000 on its popularity index.

The 1 March finale of the family saga, which premiered at the end of January, attracted a total of 17 million bullet comments on iQiyi.

The show also aired on state-owned network, CCTV.

According to data from Chinese agency CSM Media Research, total viewership of *The Lifelong Journey* on iQiyi reached 371 million.

The 58-episode series follows the Zhou family through massive changes that swept mainland China from the 1970s.

The show stars Lei Jia Yin, Xin Bai Qing, Song Jia and Yin Tao.

## Netflix, Abhishek Chaubey prep Indian comedy/crime drama



*Soup*

Netflix and Indian director Abhishek Chaubey have aligned again, this time on dark-comedy crime drama, *Soup*.

The series stars Konkona Sensharma and Manoj Bajpayee (*The Family Man*) in the story of an incompetent cook who

dreams of having her own restaurant, and her suspicious unsupportive husband. Things don't go as intended when she cooks up a master plan.

*Soup* is produced by Honey Trehan and Chetana Kowshik/Macguffin Pictures.

## Final stretch for Hong Kong FILMART 2022

### Online event welcomes 700+ exhibitors, 2,200 new production showcases

The finishing touches are being put on this year's Hong Kong International Film and TV Market | Online (FILMART Online), which opens on Monday, 14 March, and runs to 17 March.

Organised by the Hong Kong Trade Development Council (HKTDC), FILMART Online 2022 returns this year as a virtual event for the third year and expects to have more than 700 exhibitors with 2,200+ new production showcases, and upwards of 8,000 participants.

Companies from 41 countries and regions are participating this year, including Hong Kong, Mainland China, Southeast Asia, Japan, Korea, the Middle East, India, Europe and North America.

Exhibiting on their home ground are Edko Films, Emperor Motion Pictures, Entertaining Power Company, Golden Network, Golden Scene Company, Golden Sun Films Distribution, Mandarin Motion Pictures, Media Asia Distribution, TVBI and PCCW, among others.

Thai companies are showing up this year in a big way, with everything from animation to feature films.

The CP Group's entertainment arm, T&B Media Global Thailand, is highlighting animation series *Sheldon* (26x22 mins, three seasons), about the adventures of three shellfish species, and *Tasty Tales of the Food Truckers* (52x11 mins), about three friends traveling the world in their souped-up food truck and seeking out rare ingredients for exotic meals.

Also joining the Thai pavilion is M Pictures Entertainment Public Company, a subsidiary of Thailand's cinema operator Major Cineplex Group PLC. M Pictures, which has 20 titles in its production pipeline this year, is bringing, among others, comedy horror *Daeng*, a story set in Bang Phra Khanong village where a ghost child haunts the neighbourhood; horror thriller *SLR*, about a univer-



Surachedh Assawaruenganon, CEO, M Pictures Entertainment (top); Jwanwat Ahriyavararomp, founder/CEO, T&B Media Global

Sheldon, T&B Media Global

sity student and his mysterious SLR camera, which causes anyone that gets their photo taken to encounter tragic death; and drama thriller *Six Characters*, about six people claiming to be characters written by an author where the ending was unfinished as the author unexpectedly passed away, to this year's event.

M Pictures, which also acquires about 40-50 films a year, is looking for action, horror, thriller and animation features from FILMART exhibitors this year.

Many arrive at FILMART with high hopes for business in the new post-pandemic normal.

The single biggest hope for this year is "for the economy to recover from the pandemic and to bring wonderful Thai content to be screened worldwide," says M Pictures' CEO, Surachedh Assawaruenganon.

T&B Media's biggest hope is "to see metaverse drive and transform entertainment business in every sector... seamlessly connecting market between sellers and buyers, to add market value and establish a connection between real-world and virtual production

projects", says founder/CEO Jwanwat Ahriyavararomp.

Running in tandem with FILMART Online this year is the debut of EntertainmentPulse, which brings together thought-leaders to uncover trends and opportunities in Asia and beyond; as well as the well-established Hong Kong-Asia Film Financing Forum (HAF).

The first edition of EntertainmentPulse talks about over-the-top (OTT) media platforms, content creation trends, content localisation, the future of documentaries, and the potential of the metaverse and non-fungible tokens (NFT) in the context of the entertainment industry.

This year's speakers include Thailand's The One Enterprise group CEO Takonkiet Viravan, who will talk about the company's next great big strategy, the rise of Thai drama, and the recipes behind content creation in Thailand.

In other sessions, CEO of Digital Domain, Daniel Seah, guides participants through the emergency of "virtual humans" (simulations of human beings on computers), and Sébastien Borget, co-founder and COO of The Sandbox, who will analyse emerging metaverse trends.



# Taboo topics for ScreenBox, Mediacorp Eaglevision

## First production alliance promotes discussion on sensitive issues

Taboo topics – polygamy, sugar babies and witchcraft, for instance – are at the centre of the latest Singapore digital series, marking the first alliance between local digital creative agency, ScreenBox, and Mediacorp’s Malay/Tamil production arm, Eaglevision.

The 30-part YouTube series, *Taboo*, now in its fourth month online, presents topics that are rarely discussed openly in Singapore, says Eaglevision’s executive producer, Wan Firzaleenazrah.

“The evolution of our society has shown the disparity between what is understood as taboo between the older generation and Gen Z... We wanted to provide an avenue for people to start tough conversations,” she says.

ScreenBox’s managing director, Sujimy Mohamad, says the series is also a platform for online discussion.

“In our society, tough conversations are often held behind closed doors. With the changing times, these topics need to be surfaced to educate the public, especially the young,” he says.

The space is a comfortable one for ScreenBox, which has spent the past two decades not avoiding sensitive subjects such as deviant teaching, tudung/hijab issues, cancel culture, the Parti Liyani crime case, social escorts, gangsterism and family violence.

“We love surfacing relevant and essential issues,” Mohamad says.

“When we discovered that people were discussing ‘taboo’ issues online, we wanted to provide them with an additional platform,” he adds.

The aim, Mohamad says, is “to raise awareness, educate and instill a deeper



Taboo



Wan Firzaleenazrah, Mediacorp Eaglevision (left); Sujimy Mohamad, ScreenBox

understanding of issues that may be a cause for concern, but have yet to be addressed openly within our society”.

Topics include polygamy, featuring a husband and his two wives who are living under one roof; civil marriages, with lawyer Rafidah Wahid talking about the legalities and differences between a marriage under Registry of Muslim Marriages and a civil marriage; sugar baby, about contractual relationships between Singapore’s youngsters and their partners in exchange for financial/material support; divination, about witchcraft/black magic/spells; scams and extortion; and Islamic healing, about the work of an Islamic healer against black magic.

Topics such as racial and cultural tension, body scarring and sexual predators, have been excluded – for now – as much because of content regulations as for challenges in finding and present-

ing case studies. Producers remain hopeful that this will change.

*Taboo*’s production challenges were identifying profiles with engaging human stories and convincing people to tell their stories in front of the cameras. The key is to maintain a balanced presentation of the topics covered, says Mohamad.

“While we are keen on featuring taboo topics, we are also mindful of the sensitivities involved in our multi-racial society,” Firzaleenazrah adds.

New episodes are released on Wednesdays on Mediacorp’s YouTube entertainment channel.

*Taboo*, presented in Malay with English subtitles, debuted in November last year.

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# The new Holy Grail: immersive entertainment experiences

## Tech/screen leaders talk about satisfying demand for in-home upgrades

Right about now, Asian indie production house, Beach House Pictures, and sister post facility, Space Lion, are putting the finishing touches to Southeast Asia's first near-field Dolby Atmos sound studio, paving the way for a quantum leap in the ability to deliver immersive in-home entertainment experiences.



Ashim Mathur, Dolby Laboratories

Located in Singapore, the studio is part of sweeping tech upgrades driven by everything from the spike in consumption and creative vision to features that extend TV screen functionality to, for instance, home-based learning.

"The pandemic has brought about myriad changes in the way we consume content," says Ashim Mathur, Dolby Laboratories' senior regional director, Japan and emerging markets.

Consumer demand for quality, led by picture/sound enhancements, has risen along with the willingness to invest in entertainment experiences. Mathur quotes a Wakefield Research study that shows 97% of consumers in India have increased spend on entertainment content.

Part of this trend is that consumers are demanding more from their screen hardware.

Sony is seeing an increase in sales of Dolby Atmos and Dolby Vision TV sets as customers spend more time at home and demand higher-quality entertainment.

Content providers are in sync with this, as can be seen by the amount of content featuring these standards, Sony says.

LG also says TV sets with Dolby Vision and Atmos are in demand as they offer an immersive experience in the home environment.

Samsung's new 2022 Micro LED TV sets will include Dolby Atmos. "Dolby Atmos delivers a premier immersive audio



Jon Ng, Prism+

experience with top, side and bottom channel speakers for breathtaking, multi-dimensional sound," the company says.

"With more and more Dolby Vision and Dolby Atmos content available, consumers are enjoying a spectacular entertainment experience in their homes," Mathur adds.

And that's not just in the living room. In addition to TV services, screen uses in the home have exploded across activities such as gaming, surfing the web, exercising and video calls.

Samsung's TV Awareness Study across eight APAC markets in August 2021 found that a majority of homeowners owned multiple smart TV sets, often placed in living and bedrooms.

Device manufacturers are both driving and satisfying new demand in a big way, morphing screens into high-end entertainment centres with extended functions.

In addition to its focus on picture and sound quality, Samsung, for instance, recognised demand for digital art with its gallery function along with USB webcam functionality and an 830-gram device that decouples content from traditional screens.



Shinya Deguchi, Sony



Alex Chong, Panasonic



Steven Koh, Samsung

"More people are using their screens beyond entertainment in a home setting," says Steven Koh, Samsung Electronics' director consumer electronics business (TV/AV).

Lee Chang-ha, LG Electronics Singapore's home entertainment product director, talks about myriad initiatives to tap consumer demand, from the 27-inch portable screen to the latest smarter TV sets with boosted brightness and higher clarity, among other features such as intelligent processors and deep learning.

Alex Chong, APAC associate director for Panasonic appliances marketing, says key upgrades enhance the user experience. The mission, he says, is "to deliver ultimate entertainment pleasure". Panasonic TVs feature both Dolby Vision IQ and Dolby Atmos.

As part of its commitment to immersive experiences, Sony has, among other things, introduced cognitive intelligence tech designed to replicate the ways humans see and hear, says Shinya Deguchi, Sony SE Asia's head of product marketing, TV marketing.

All the new bells & whistles are not the sole preserve of multinational giants.

100% Singapore-made brand, Prism+, has gathered an enthusiastic local following as much for its value proposition as for its evolving range of products and features. Dolby Vision/Atmos were integrated into TV sets for the first time in July 2021, says MD Jon Ng, adding: "Customers are spoilt for choice".



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- Driven to meet & exceed fiscal year annual and quarterly sales targets

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- People-oriented to initiate, manage, develop relationships with direct clients, brands and media agencies
- Grow key accounts across markets and industries
- Driven to meet & exceed fiscal year annual sales targets

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- Driven to meet & exceed measurable, quantifiable growth targets

**CONTENT PRODUCERS - Digital content/ OAP/ Livestream (3 positions)**

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- Set and review budgets and expenditure based on management given annual budgets, must conform to budgetary restrictions
- Professional sourcing, negotiate 3rd party contracts with vendors, partners across Asia
- Must be social media trend savvy with cross over production for both broadcast and digital
- To manage multiple deadlines, tight budgets working professionally with other peer members in the team

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- Create video and motion graphics, moving images (GIF/MP4) and assets for digital ads (Facebook, Instagram, YouTube etc).
- Take creative direction but be proactive, great level-down work attitude with the ability to work fast

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- Must have direct working experience dealing with the Singapore Ministry of Manpower (MOM) on policies, regulations and compliance to the MOM requirements. Applying and processing work passes and calculating staff salaries, leave entitlements and MOM framework on staff and labour act.
- Must have direct experience dealing with Singapore Inland Revenue Authority (IRAS) on reporting of staff incomes, and taxation
- Must have direct experience dealing with Singapore Central Provident Fund (CPF Board) on statutory contributions, calculations, and submissions to ensure accuracy

- Must have direct experience dealing with Singapore government agencies on staff grants, applications, documentation processing and ensure follow up for grant disbursement
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- Strong communicator, can-do attitude and team player to communicate across internal and external stakeholders
- Meeting minutes with some experience with organizing board meetings, large group meetings and department retreats.

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- Managers: Minimum 5-7 years' solid media, advertising experience with a solid track record
- Directors: Minimum 10 years of solid sales track record in media out of which a minimum of 3 years as a Director position in similar role
- Producers: Minimum 5-7 years' solid production, OAP experience with a solid portfolio
- Minimum university degree, demonstrable strong written and spoken skills in English language plus one spoken Asian vernacular language is a must

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## ABS-CBN expands Latam footprint

Philippines' programmer ABS-CBN has premiered two more drama series – afternoon teleserye *Kadenang Ginto* (aka *La Heredera*) and romantic fantasy prime-time show *A Love to Last* – in Latin America. Both are dubbed in Spanish. *Kadenang Ginto* airs on free-TV station Ecuavisa in Ecuador and *A Love To Last (Un Amor Duradero)* airs on Panamericana TV in Peru and on pay-TV via the 24-hour telenovela channel Pasiones TV. The two are part of about 2,000 hours that ABS-CBN has sold into Latin America.



## Hong Kong's ViuTVsix picks up *Jili & Gulu*

Hong Kong's ViuTVsix, along with broadcasters in Russia and the U.S./Latin America, has picked up rights to U.K.-China media group, The Media Pioneers (TMP), 2D pre-school animated educational series, *Jili & Gulu*. Season one of the 52x7-minute comedy adventure show, produced by Le-Cool Culture and Zhongchuang Huashi Culture Development, has already aired in Mainland China on Tencent and Youku, among others.



## Hits exits Philippines' Sky

Rewind Networks and Philippines' pay-TV platform Sky – part of ABS-CBN's once-mighty media empire – are ending their carriage relationship for entertainment service Hits at the end of March after eight years. Rewind Networks says the two have not been able to agree on commercial terms on the latest renewal. Hits is widely carried in the Philippines, including on the country's biggest platform Signal and on provincial systems.

## Star India under investigation Asianet Digital claims abuse of dominant position

India's Competition Commission (CCI) has agreed to investigate Disney-owned Star India following allegations that the media behemoth has abused its dominant position.

The Commission asked for the director general's report on the allegations of pricing and access discrimination to be submitted by the end of April.

The complaint was made by Trivandrum-based multi-system operator, Asianet Digital Network, which claims it lost 274,000 subscribers to its rival over a little more than two years as a result of Star India's actions.

Asianet Digital submitted complaints against three Mumbai-based entities – Star India, Disney Broadcasting India and Asianet Star Communications.

Asianet Digital, which provides digital TV/distribution services predominantly in Kerala, alleges discriminatory pricing and denial of access.

India's regulators mandate that broadcasters offer discounts based on fair, transparent and non-discriminatory terms to ensure that there is a level playing field for distributors.

Asianet says Star India's behaviour hindered its ability to compete.

The company said it lost subscribers to rival Kerala Communicators Cable (KCCL) as a result of various Star India benefits that translated to discounts well above the amounts mandated by India's regulations.

The Competition Commission agreed that Star enjoyed a position of dominance, and recognised that Asianet Digital's subscriber base fell from about 14.5 lakh/1,450,000 in April 2019 to about 11.76 lakh/1,176,000 in September 2021, while the subscriber base of KCCL went up from 21.3 lakh/2,130,000 in April 2019 to 29.35 lakh/2,935,000 in September 2021.

## Fetch TV, Discovery renew carriage Eight-channel deal follows BBC, Viacom CBS, NBCU

Australia's Fetch TV and Discovery have extended their long-term carriage agreement for eight channels, underscoring the Aussie platform's ongoing commitment to linear services as part of a broad content offering.

The eight channel brands are Discovery, Discovery Turbo, Investigation Discovery, TLC, Animal Planet, HGTV, Travel Channel and Food Network.

The Discovery deal follows recent long-term renewals with BBC, ViacomCBS and NBCU.

Fetch TV chief content and com-

mercial officer, Sam Hall, said channels remained "an important and compelling part of the Fetch content aggregation model".

Fetch subscribers can view Discovery documentary, lifestyle and entertainment content, live or on-demand, on TV and on Fetch's app, with a start-over function available for the majority of linear channel programmes.

The Discovery channels are available in the 48-channel Fetch Ultimate pack for A\$20/US\$14.64 a month, and in the A\$6/US\$4.39 a month 'skinny' packs.



# Mongolia

## In numbers

Population .....	3.357 million
Households .....	897,427
Total TV users .....	927,700
- CaTV .....	25,905
- MMDS/DTV .....	117,741
- Satellite .....	508,996
- IPTV .....	273,764
- Digital land network .....	1,294
Internet subscribers .....	307,166
Mobile phone subscribers .....	4,363 million
- Smartphone subs .....	3.405 million
Mobile broadband subs .....	5.659 million

Source: Communications Regulatory Commission of Mongolia (TV in Jan 2021, internet, mobile in 2020); National Statistics Office of Mongolia (population in 2020, households in 2019)



Vaccine, a 12-episode variety show airing on NTV, debuted 13 February this year

## Free TV

### C1 Television

A commercial station airing local/int'l content, including Korean shows and Hollywood movies. Founded in 2006.

### Eduainment TV

Mongol Mass Media's TV subsidiary, Eduainment TV (EduTV), launched in July 2007, focuses on education/entertainment. The channel is an active formats buyer. 2021's acquisitions include Fremantle's gameshow formats *Total Blackout* and *The Noise*.

### Mongol Television

Mongol TV (launched 2009) reaches about 200,000 households. Produces local versions of *Dancing with the Stars*, *The Voice*, *Got Talent* and *Shark Tank*. Content is 70% local/30% foreign.

### MNB

Mongolia's sole public broadcaster, Mongolian National Public Radio & TV (MNB), operates three radio stations and five TV channels, including MNB-1 (general entertainment); & MN-2 (launched 2011, news/education/culture for ethnic minorities). Produces 6,000+ hours of content a year. 50% funding from the state, 48% from licence fees (48%), 2% ads/grants.

### NTV

Est. 2006. 60% of NTV's nationwide entertainment schedule is local. Acquisitions include *Gordon Ramsay's 24 Hours to Hell and Back* and *Undercover Boss*.

### TV5

TV5 (launched 2003) airs general entertainment, incl. news. Foreign content includes sports, Chinese drama. Airls 19 hours daily.

### TV9

Commercial-free TV station TV9 (founded Sept 2003) was Mongolia's first channel to broadcast 24 hours a day.

### UBS

Ulaanbaatar Broadcasting System (UBS) operates 3 commercial channels: UBS, UBS Music and Ulzii TV.

## Subscription TV

### DDishTV

Mongolia's sole DTH operator DDish provides 155+ local/int'l SD/HD TV channels and internet services nationwide. TV and internet bundles cost MNT35,500/

US\$12.30 a month for 120 channels and 2 Mbps internet connection and MNT41,500/US\$14.38 a month for 128+ channels and 4 Mbps internet. Standalone TV packs start from MNT11,500/US\$3.98 for 100+ channels to MNT42,400/US\$14.69 for 130+ channels. DDish started broadcasting in June 2008.

### Mongolia Digital Broadcasting

MNBC (launched 2007) was the first broadcaster to offer multichannel digital terrestrial TV. Deployed DVB-T2/ MPEG-4 2013 to service outlying areas. Carries 95+ local and international TV channels, offering kids, sports and documentary content, among others, from MNT14,500/US\$5 a month.

### Sansar HD/Sansar Cable TV

Mongolia's first cable operator, Sansar HD (Sansar Cable TV, est. Aug 1995) offers about 100 local/foreign TV channels to households in Ulaanbaatar.

### SkyMedia

IPTV provider; launched July 2012. Owned by mobile operator Skytel. Offers 100+ local/int'l channels. Triple-play offering starts from MNT29,500/US\$10.22 a month for 110+ channels and 5 Mbps

# Reserve Now ContentAsia's Digital Directory 2022

contentasia

**The BIG LIST**  
Channels:  
Linear & VOD  
2021

Asia's definitive media content and services directory

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**The BIG LIST**  
Programming  
Syndication &  
Licensing  
2021

Asia's definitive media content and services directory



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Rossana J. Barcason | Renzo G. Gandingan

**Trends & Outlook 2021**  
As we expect the further proliferation of streaming video services, both SVOD and AVOD, to continue in 2021 without eroding the value of linear programming in Asia, we will see more of the 'first' linear series due to restrictions in production. Finally, we see more partnerships and co-production deals taking place among key players in the industry in order to produce quality content for specific platforms.

Rossana J. Barcason, Vice President, GMA Worldwide Division

Marking its 71st year in the broadcast industry this year, GMA Network Inc. is the Philippines' largest and most trusted media company, and the primary source of Filipino content around the world. Through its Worldwide division, GMA International, and GMA New Media, GMA content is seen in over 40 countries in five continents. Its lineup of varied programmes entertains and inspires viewers worldwide. GMA's dramas and telenovelas are known for their daring, uncharted themes, which offer viewers a rich array of emotional experiences.

**Genres**  
We set drama, romance, romantic comedy, fantasy, and action-adventure series. We also have reality and factual content, as well as scripted and non-scripted formats.

**Production**  
GMA's first original production for 2021 is *The Last Recipe* (25x45 mins) starring a family-romance series about a chef who magically time-travels to the past and unintentionally finds a famous recipe, changing and mending things in the present time. The series increased the viewership of GMA's second free-to-air channel, GMA 7, to continue to be a leading topic on social media, with netizens loving about how unique and refreshing the show is.



The Last Recipe

**Asia focus in 2021**  
"We wish to strengthen our partnership with major players in Southeast Asia, China and India, partner with major OTT players in the region and increase our presence in Central Asia."



I Can See You

**Top shows are...**  
**I Can See You**  
An anthology of thrilling stories that use a common visual storytelling device - tales of love and mystery. The stories bring into play how human curiosity compels people to observe others through a lens, and how cameras often capture moments that our eyes fail to see. Episodes/length: 4 series of 8x30 mins (Season 1)



Legal Wives

**Legal Wives**  
A cultural drama about a woman, an upright Muslim man who marries three different women - the first one, to fulfil his family duty; the second one, because of true love; and the third one, to save the honour of a fiancée's daughter. Complications and conflicts arise and the woman faces the challenge to keep her family together and achieve harmony among its three wives. Episodes/length: 4 series of 8x30 mins (Season 1)

**The First Lady**  
An inspirational story of an ordinary woman who gets to lead an extraordinary life as the first lady of the cabinet of a widowed Philippine Vice President who eventually becomes President by succession and election. Through social and feminist obstacles and struggles, the relationship between the woman and country leader prevails and blossoms into something beautiful, heartwarming and exciting. Episodes/length: 32x45 mins (Season 1)



**AISMedia International** is the distribution arm of AISMedia group and manages a distribution catalogue spanning more than 15,000 hours of content across all genres. As well as Britain's top-selling drama series *Midsomer Murders*, quality scripted content includes *Fleabag*, *The Missing*, *Skins*, *Mystery Road*, *Star* and *National Treasure*. Non-scripted and format highlights include *Gogglebox*, *Undercover Boss*, *Gordon Ramsay's 24 Hours to Hell and Back*, *The Cube* and *Travel Guides*.

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**Genres**  
We have something for everyone across all our production companies and our partners from scripted series to reality, documentaries, entertainment as well as formats and scripted formats.

**Production**  
Over the past 12 months, we have continued to increase our drama offerings and currently, we plan to have over 20 prime time drama series delivered in 2021. Some examples include *It's A Sin* (made by Red Production Company for Channel 4 and HBO and with a wonderful cast including City Neowood, Stephen Fry, Neil Patrick Harris and Keeley Hazell), *So Close* (made by Snowmedia Productions and starring Emily Watson and Denise Gough), *Eben* (made for Star Australia by Entertainment Partners and Balcon Entertainment), *Angels Back* (from Two Brothers Pictures starring Joanne Froggatt, Michael Hannon and Samuel Adewunmi). We also have some of our wonderful scripted series returning including *Baptiste*, *All Creatures Great and Small* and *Van der Valk*.

**Trends & Outlook 2021**  
"Despite production in some Asian countries slowing down in 2020 due to COVID-19, the local producers are still king! Adaptations of scripted format have been on rise over the past few years and we can see this still growing in 2021."  
"Collaborations in productions and co-productions are also in high demand despite the COVID-19 travel restrictions."  
"Clients, producers and broadcaster want to produce content that is not only successful in their home country but which can travel in the region and beyond. As a result the type of projects clients, producers and broadcaster work on, the collaborations they look for and the budget they need are all impacted."

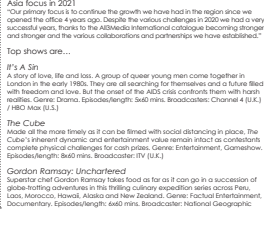
**Asia focus in 2021**  
"Our primary focus is to continue the growth we have had in the region since we opened the office 4 years ago. Despite the various challenges in 2020 we had a very successful year, thanks to the AISMedia International catalogue becoming stronger and stronger and the various collaborations and partnerships we have established."

**Top shows are...**

**It's A Sin**  
A story of love, life and loss. A group of queer young men come together in London in the early 1980s. They are all searching for themselves and a future filled with freedom and love. But the onset of the AIDS crisis confronts them with harsh realities. Genre: Drama. Episodes/length: 8x30 mins. Broadcaster: Channel 4 (U.K.) / HBO Max (U.S.)

**The Cube**  
Made of more timely as it can be filmed with social distancing in place, *The Cube's* inherent dynamic and entertainment value remain intact as contestants complete physical challenges for cash prizes. Genre: Entertainment. Cast: New, Episodes/length: 8x60 mins. Broadcaster: ITV (U.K.)

**Gordon Ramsay: Uncharted**  
Superstar chef Gordon Ramsay takes food as far as it can go in a succession of globe-trotting adventures in his thrilling culinary expedition series across Peru, Cuba, Monaco, Hawaii, Alaska and New Zealand. Genre: Factual/Entertainment/Documentary. Episodes/length: 6x60 mins. Broadcaster: National Geographic



**THE GORDON RAMSAY COLLECTION**

**MISS FISHER AND HER SOPHISTICATED ISLAND OF MYSTERY**

**CONCEAL DECEIVE BETRAY CONTROL LIAR**

**GOGGLEBOX**  
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**AIS MEDIA**

Publishing this quarter, ContentAsia's *The Big List* enhanced listings are distributed via email, with ongoing promotion across multiple platforms, video value-adds in ContentAsia's Screening Room, and year-round visibility at ContentAsia's online destination @ [www.contentasia.tv](http://www.contentasia.tv)

**REACH OUT NOW**

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internet to MNT49,500/US\$17.15 a month for 120+ channels and 50 Mbps internet. SkyMedia also operates a TV anywhere extension, SkyGO.

### Supervision Digital Cable TV

Supervision launched Supervision Digital Cable TV in June 1998. Also operates private channel Supervision Broadcasting Network (SBN).

### Univision

Mongolia's first IPTV operator. Launched 2010. Offers 185+ SD/HD TV channels, including int'l channels and internet services. Bundles of TV+internet services start from MNT35,000/US\$12.30 a month for the XS Plus pack (103+ channels and 10 Mbps) to MNT96,000/US\$33.67 a month for the XL Plus pack (185+ channels and 100 Mbps). All packs have complimentary access to mobile app LookTV. Univision is the pay-TV subsidiary of triple-play operator Unitel.

## OTT/Online

Mongolia has access to global/regional direct-to-consumer streaming services, including **Netflix** and **Amazon Prime Video**.

### LookTV

LookTV is the mobile app extension of IPTV service Univision. Subscription fees

cost from MNT4,900/US\$1.69 a month for the basic pack to MNT19,900/US\$6.89 a month for the premium package.

### ORI TV

Mongolia's broadcaster Mongol TV launched ORI TV in March 2018. The geo blocked ORI TV provides live and on-demand content, including locally adapted *Big Brother Mongolia*, *The Apprentice Mongolia* and *The Voice Mongolia*; Hollywood movies; and Korean drama series.

### SkyGO

SkyGO, the OTT extension of SkyMedia's IPTV service, offers local/international live channels and select video-on-demand (VOD) content for MNT6,900/US\$2.39 a month for the Go Basic pack or MNT9,900/US\$3.43 a month for the Go Plus plan. Select content is offered for free.

## Telcos

### MobiCom

Est. 1996 as a joint Mongolian/Japanese venture, MobiCom provides mobile/fixed communications services.

### Skytel

Established by Univcom (Mongolia), SK Telecom (Korea) and Taihan Electric Wire (Korea) in April 1999. Began offer-

ing CDMA cellular service in 2001 and a WAP-based wireless portal service in 2004. Received a 4G/LTE licence in 2016.

### G-mobile

G-Mobile Corporation, a national cellular operator, was established in 2006 and launched its services in 2007, servicing mainly users in the rural areas.

### Unitel

Unitel began operations in June 2006 and offers mobile phone, internet, IPTV and satellite services.

## Regulators

### Communications Regulatory Commission of Mongolia (CRC)

Independent agency est. by the Communications Act of 2001. Responsible for regulating competition issues, fixed/wireless telecoms, TV, radio/satellite and spectrum management.

### Communications and Information Technology Authority (CITA)

Responsible for developing and implementing communications, posts, broadcasting and infotech policies.

Adapted from ContentAsia's  
The Big List 2022

# Be included!

ContentAsia's directory listings are updated continuously. If you would like to be included, send your details to Malena at [malena@contentasia.tv](mailto:malena@contentasia.tv)

# contentasia Screenings



[www.contentasia.tv/screenings](http://www.contentasia.tv/screenings)



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[www.contentasia.tv](http://www.contentasia.tv) contentasia



# What's on where...

March 2022	6-11	Australian International Documentary Conference (AIDC)	Melbourne/Online
	14-17	Hong Kong FILMART	Online
	30-31	AVIA: OTT Summit	
	31	AVIA: Piracy Over the Top	
April 2022	1-6	Canneseries	Cannes, France
	4-6	MIP Doc	Cannes, France
	4-6	MIP TV	Cannes, France
	4-6	MIP Drama / MIP Formats	Cannes, France
	29	AVIA: Future of Video India	
May 2022	31	AVIA: Satellite Industry Forum	
June 2022	1-3	BroadcastAsia / CommunicAsia	Singapore
	20-21	DW Global Media Forum	Bonn, Germany
	20-24	2022 Shanghai TV Festival	(Shanghai/Online)
	28 June-1 July	MIP China	Online
	29 June-1 July	Content Expo Tokyo	Tokyo, Japan
August 2022	22-26	ContentAsia Summit	Online
September 2022	1	AVIA: Korea in View	
	22-25	Gwangju ACE Fair	Gwangju, Korea
October 2022	5	AVIA: Indonesia in View	
	15-16	MIP Junior	Cannes, France
	17-20	MIPCOM	Cannes, France
	24-26	TIFFCOM	Tokyo, Japan
November 2022	7	AVIA: Policy Roundtable	
	8	AVIA: The State of Piracy Summit	
	9-10	AVIA: Asia Video Summit	
	23-24	Dubai International Content Market	Dubai
December 2022	7-9	Asia TV Forum & Market (ATF)	Singapore

\* As of 5 March 2022

The full list of events is available at [www.contentasia.tv/events](http://www.contentasia.tv/events)



## My Little Pony tops HK's non-local shows Six streamers share top 10 digital list – Parrot Analytics

Six global streaming platforms shared Hong Kong's video entertainment limelight for the week of 22-28 February, according to data science company Parrot Analytics.

Disney+ led with four of the top 10 places for digital originals, including two of the top three spots for *The Book of Boba Fett* and *WandaVision*. Disney+'s other two wins of the week were *Loki* and *Hawkeye*.

The other six spots were shared by HBO

Max (*Peacemaker*), Netflix (*Inventing Anna* and *Stranger Things*), Apple TV+ (*Ted Lasso*), Paramount+ (*Seal Team*) and Amazon Prime Video (*The Expanse*).

The overall list for the week was led by Japanese anime series *Attack on Titan*, which registered more than 18 times the demand of an average show in the market.

The top foreign show in Hong Kong for the week was kids series *My Little Pony: Friendship is Magic*, which came in at 16x average demand.

### Top 10 overall TV shows: Hong Kong

Rank	Title	Difference from Market Average
1	<i>Attack On Titan (進撃の巨人)</i>	18.1x
2	<i>My Little Pony: Friendship Is Magic</i>	16.0x
3	<i>My Hero Academia</i>	15.4x
4	<i>The Book Of Boba Fett</i>	14.7x
5	<i>Peacemaker</i>	13.0x
6	<i>PAW Patrol</i>	12.1x
7	<i>WandaVision</i>	11.8x
8	<i>The Good Doctor</i>	11.8x
9	<i>Inventing Anna</i>	10.9x
10	<i>Game Of Thrones</i>	10.6x

### Top 10 digital originals: Hong Kong

Rank	Title	Platform	Difference from Market Average
1	<i>The Book Of Boba Fett</i>	Disney+	14.7x
2	<i>Peacemaker</i>	HBO Max	13.0x
3	<i>WandaVision</i>	Disney+	11.8x
4	<i>Inventing Anna</i>	Netflix	10.9x
5	<i>Ted Lasso</i>	Apple TV+	8.5x
6	<i>Loki</i>	Disney+	8.4x
7	<i>Hawkeye</i>	Disney+	7.6x
8	<i>Stranger Things</i>	Netflix	7.4x
9	<i>SEAL Team</i>	Paramount+	7.1x
10	<i>The Expanse</i>	Amazon Prime Video	7.1x

Date range: 22-28 February 2022

The total audience demand being expressed for a title, within a market. Audience demand reflects the desire, engagement and viewership, weighted by importance; so a stream/download is a higher expression of demand than a 'like'/comment. In this dataset we are comparing the demand that exists for each series in this market, against the average TV show. A difference of 1x represents the market average and 10x means a series is ten times more in demand than the average TV show in this market



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Published fortnightly by:  
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